



MOONSHOT

THE INDIGENOUS
COMICS COLLECTION

VOLUME 1

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PUBLISHER'S NOTE

Inhabit Education Books is pleased to distribute this important collection of Indigenous comic stories, developed and originally published by Alternate History Comics (AH Comics). We have changed very little from the original printing, as we wanted to respect the editorial decisions made by AH Comics.

As an Inuit-owned publishing company, we recognize the importance of sharing and preserving the work of Indigenous storytellers. We hope this new printing will help these stories reach a wider audience and continue to promote the work of Indigenous authors and artists.





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AVANI
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The cover image, titled "Northern Crow," was painted by Métis artist Stephen Gladue. The image was inspired by the Plains Cree traditional dancers observed in northern Alberta many years ago. In many Indigenous communities, the crow is a pathfinder with the power to speak, bringing messages of wisdom and acting as a spiritual storyteller. This piece includes several crow motif embellishments, as well as culturally significant artifacts throughout, leaving the viewer to explore the image long after the first impression. "Northern Crow" is part of a series that centres on traditional dancers in various states of motion, which is what gives this piece its frenetic appearance. The series as a whole represents the cycle of chaos, reflection, and peace.



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INTRODUCTION

Hyperbole aside, this has to be the greatest collection of stories from Indigenous people to date. For some time now, there has been a growing excitement in the comic book world; an increasing momentum towards cultural authenticity – a call-to-action for Indigenous stories told by Indigenous peoples themselves. Ourselves.

For many that know me (or my work), this topic – the need for us Native people to tell our own stories – is a common soapbox of mine. However, just because the soapbox is often used, does not lessen its importance...nor its validity; it seems; else projects such as *MOONSHOT: The Indigenous Comics Collection* would never come to be.

Yet, here it is, and here we are. That's actually an important statement for Indigenous people, one laden with layers of meaning and negotiated status; still fraught with collective misunderstanding(s). We are not an extinct species; we do not only exist in those sepia-colored memories of the Wild West. Here we are, in the here and now.

That is the significant part of telling our own stories: by doing so, we demonstrate our *cultural continuance*. Indigenous people have always had the best stories to tell. Why else did we become such excellent storytellers? One cannot even utter the phrase "oral tradition" without instantly thinking of an "Indian." Go ahead, try it. (I'm betting you whispered it to yourself, before I even told you to do so!)

Sadly, our stories have been continually muddled by stereotypes and generalizations when told by others, by non-Natives. In my book *Native Americans in Comics*, I

outline several of the more common stereotypes, used over and over(!) in mainstream comics.

Some of these include:

- *portraying Native characters as ancient – and potentially extinct – historical relics*
- *depicting Indigenous characters in the same (pan-Indian) manner of clothing, style, and physical representation, despite significant differences between cultures (translation: "fringe-and-feather-Indians")*
- *Indigenous character as the evil savage, with no added complexity*
- *Indigenous character as the angelic noble, with no added complexity*
- *non-Native (usually "white") characters that somehow become better at being "Indian" than the Indians themselves*
- *Native characters as sidekicks only to the non-Native character*
- *characters that are supreme hunters, trackers, or even attuned to the spirit-world – not because of any education, training, or experience – simply because they are Indigenous*

...and so forth.

There are, thankfully, comics that prove themselves exceptions to these misrepresentations. However, these stereotypes are plentiful and have permeated the pages of dime-store novels, comic strips, comic books, and many other media for far too long. The *MOONSHOT* collection, and perhaps others like it, provide a wonderful venue for Indigenous storytellers to shrug off these misrepresentations and amplify our collective voice: here we are.



Who are the voices in *MOONSHOT*? I'm both excited and honoured to collaborate with these individuals, and to have been lucky enough to have met many of them in person (despite that error, some of them even still talk to me). These names are well recognized both in Indigenous communities and circles, and in mainstream, popular, and contemporary ones as well.

Superstar, artist, and humanitarian, Buffy Sainte-Marie (Cree) provides contributions and materials leading directly to *MOONSHOT*'s title. Stephen Gladue (Métis) provided the cover image that no doubt spurred many to click the "Back This Project" button on Kickstarter. Rising comic book star Jeffrey Veregge (Port Gamble SKlallam) supplies pin-up art for *MOONSHOT*. Fred Pashe (Long Plain/Dakota Tipi) created a large pin-up piece of the "Thunder Eagle" character created by Jon Proudstar (Tohono O'odham/Pascua Yaqui) from a yet-unpublished story, "Slave Killer."

The collection is filled with stories from the following extraordinary Indigenous writers: Richard Van Camp (Tl'cho); Elizabeth LaPensée, Ph.D. (Anishinaabe, Métis, and Irish); Michael Sheyahshe (Caddo); Jay Odjick (Kitigan Zibi Anishinabeg); Arigon Starr (Kickapoo-Creek, Cherokee, and Seneca); David Robertson (Swampy Cree); Sean Qitsualik-Tinsley (Scottish-Mohawk) and Rachel Qitsualik-Tinsley (Inuk-Scottish-Cree); Dayton Edmonds (Caddo); Todd Houseman (Cree); and Ian Ross (Métis) with Lovern Kindzierski co-wrote the original story "Home" for the book.

The words are augmented by visuals from sublime industry professionals, including Adam Gorham, illustrator of "Home"; former track star, artist, sculptor, and satirist Nicholas Burns; visual storyteller Haiwei Hou; Gregory Chomichuk, publisher,

writer, illustrator, and art director; comic-pro George Freeman (who shaped my nebulous ideas for *Strike & Bolt* into visual reality); industry veteran Claude St. Aubin; multi-talented musician, painter, and comic book artist menton3 (Menton J. Matthews III); Toronto-based artist and illustrator David Cutler; a special excerpt from David Mack's *Echo: Vision Quest* graphic novel; illustrations from Jeremy D. Mohler; artist and illustrator Micah Farritor; and art from fly-fishing enthusiast Ben Shannon.

To sum up, *MOONSHOT: The Indigenous Comics Collection* is both important and exciting. It is important because comic book readers should be given rich, well-rounded, and complex characters inside the comic pages; not some random, one-dimensional comic book Indian that relies more on tired stereotypes than authority and facts. It is exciting to see so much support for a project such as this – one that celebrates and showcases Indigenous people, from a culturally-informed perspective.

Put another way: *MOONSHOT* is a fantastic collaboration between Native and non-Native creative talents; one that is long overdue in the comic book world. With that in mind, I salute AH Comics Inc., its President and Chief Visual Engineer, Andy Stanleigh, and Editor Hope Nicholson for their commitment, passion, and dedication to ensuring Indigenous stories are told by Indigenous people. Here's hoping their example inspires a long and much-needed trend in the comic industry.

Hów-wih ("Thank you").

Michael Sheyahshe (Caddo)

Author, Native Americans in Comics: A Critical Study, McFarland, 2008.



► "Preserver" by Jeffrey Vergett

In some indigenous communities, basket weaving is a sacred art. Weaving images into the material is a way to capture and preserve stories and culture. This is done out of duty and honour to the ancestors, as well as leaving a marker for those in the future looking for their roots.

Vergett
2015

VISION QUEST: ECHO

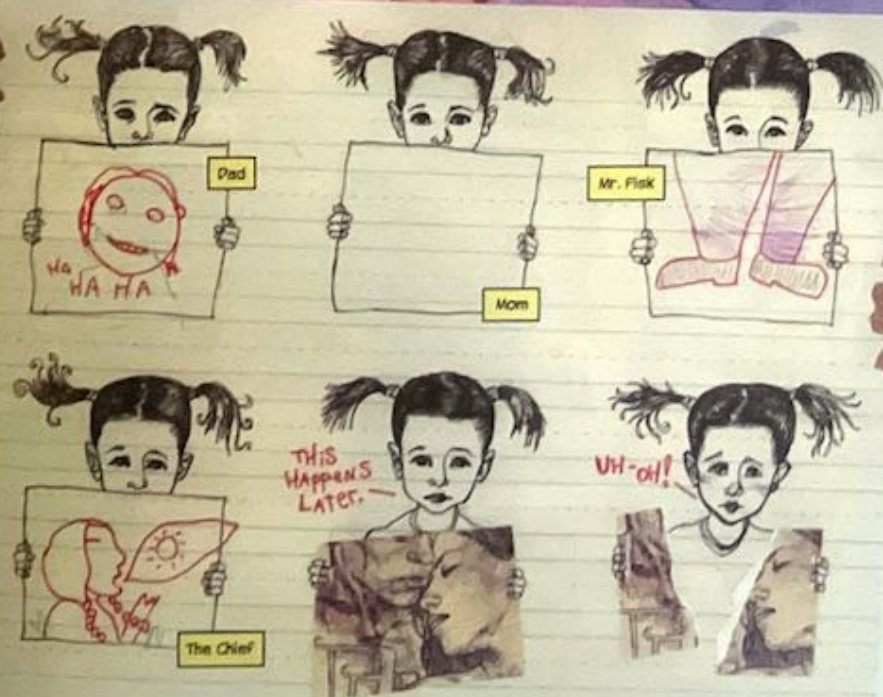
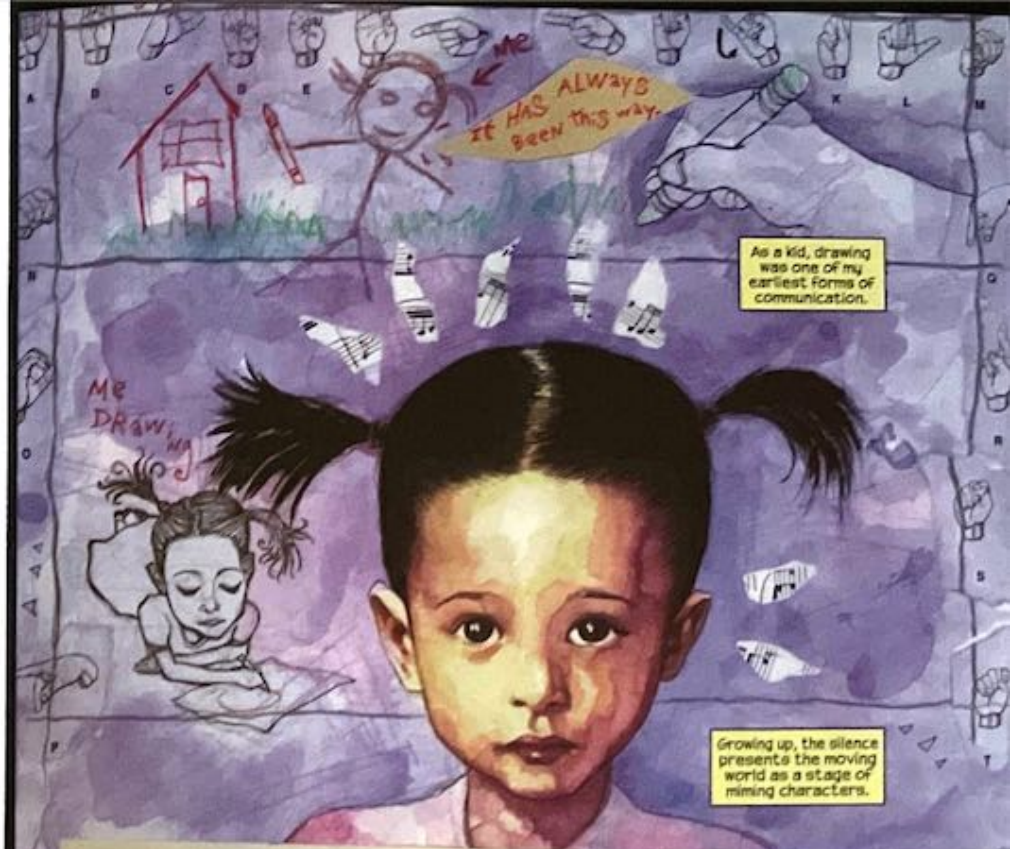
This piece was created by an individual who is not only an award-winning author and artist, but a true storyteller. As a child, creator David Mack would sit with his uncle – a Cherokee storyteller – and was encouraged to draw the images and ideas that he heard. Inspired by these memories, David created Echo, an Indigenous and Latin superhero in the Marvel comics universe who, like David, grew up learning to communicate with the world through the visual medium.

Echo's real name is Maya Lopez, and she is deaf. During an interview with Michael Sheyahshe, David explains that Maya's unique way of empowering herself in the physical world shows the power of stories to help and heal. Whether through speech, sign, music, art, dance, or gesture, this character proves that stories can be told – and perceived – in many ways. In this way, Maya demonstrates to the reader that communication is an infinite cycle.

This is an excerpt from the Daredevil Vision Quest series, uniquely told in Indian Sign Language, creating a beautifully dense masterpiece that can be read in many different ways.

Written & illustrated by
David Mack

12



My life is a foreign film with no subtitles.

You are forced to learn the language.

When you've never heard your father's voice...

you learn to decipher every shade of expression...

that moves over his face.

Do expressions make a world?



MUSIC

Would His Smile

Body language, too, begins to whisper its meaning...

In subtleties no hearing person could ever comprehend.

And you begin to pick up on this grammar.

You become sensitive to it.

And you learn to speak it through your own movements.

First by mimicry of lips, facial and bodily expressions.

Then you apply this sensibility to everything.

Your eye and mind become keen to the intricate voices and textures of the visual and tactile world moving around you.

The poetry of it speaks to you.

It calls to you.

And sometimes...

every thing.

Sometimes you answer back.



Not just on paper.



Even on the wall at School for Show and tell.

MAYA DON'T



It was a long time before anyone realized that I was deaf.



Very early on in my life, I was diagnosed and labeled by a certain word. I had come to recognize on people's lips.



RE

TA

RD

But my father never told me to stop. He would laugh and laugh at the things I would do.

He didn't care if I never spoke with words.

He didn't care if I was retarded.

I was sent to a special school where I quickly learned to read the lip movements for...

Later on, when I realize there is this thing called sound, I will ask my father all kinds of questions, like:

What does Laughter sound like?
What sound does grass make?

When I hear that rain makes a sound, I will ask:

What sound do the clouds make?

Does the Sunshine make a noise?

What does the Rainbow sound like?

When I ask him these things it makes him laugh and cry at the same time.

And then I ask what that sounds like.

From time to time, when my father would get into trouble, he'd go to what he'd call "The Reservation."

"The Rez."

It wasn't a conventional reservation for a particular tribe, but what seemed like an interzone of all tribes.

A place where various nations of indigenous Americans seemed to pass through, some staying for a while...

some moving on, some returning when they need a place to stay.

Sometimes he'd take me with him.

All I have for sure are my own crude childhood memories of the place.

An amber recall faded and brittle with time.

A swirl of sun-lined faces sculpted in the firelight.

Stories of legends on their lips.

INDIAN SIGN LANGUAGE

There was a man, one of the eldest there, whom my father seemed to respect and speak to more than the others. "The Chief."

I think they called him that because he used to be either a firefighter or an editor. Now retired.

He was regarded as a sort of spiritual leader of the bunch. Some called him a shaman.

People would come to him for advice or guidance.

It seemed to me that he was primarily a storyteller.

He and my father would tell animal stories to each other.

He even taught me something called Indian Sign Language.

He spoke to me as if he knew I didn't hear him with my ears. He spoke to my eyes. And my mind.

My heart. He spoke to me like firelight speaks to me.

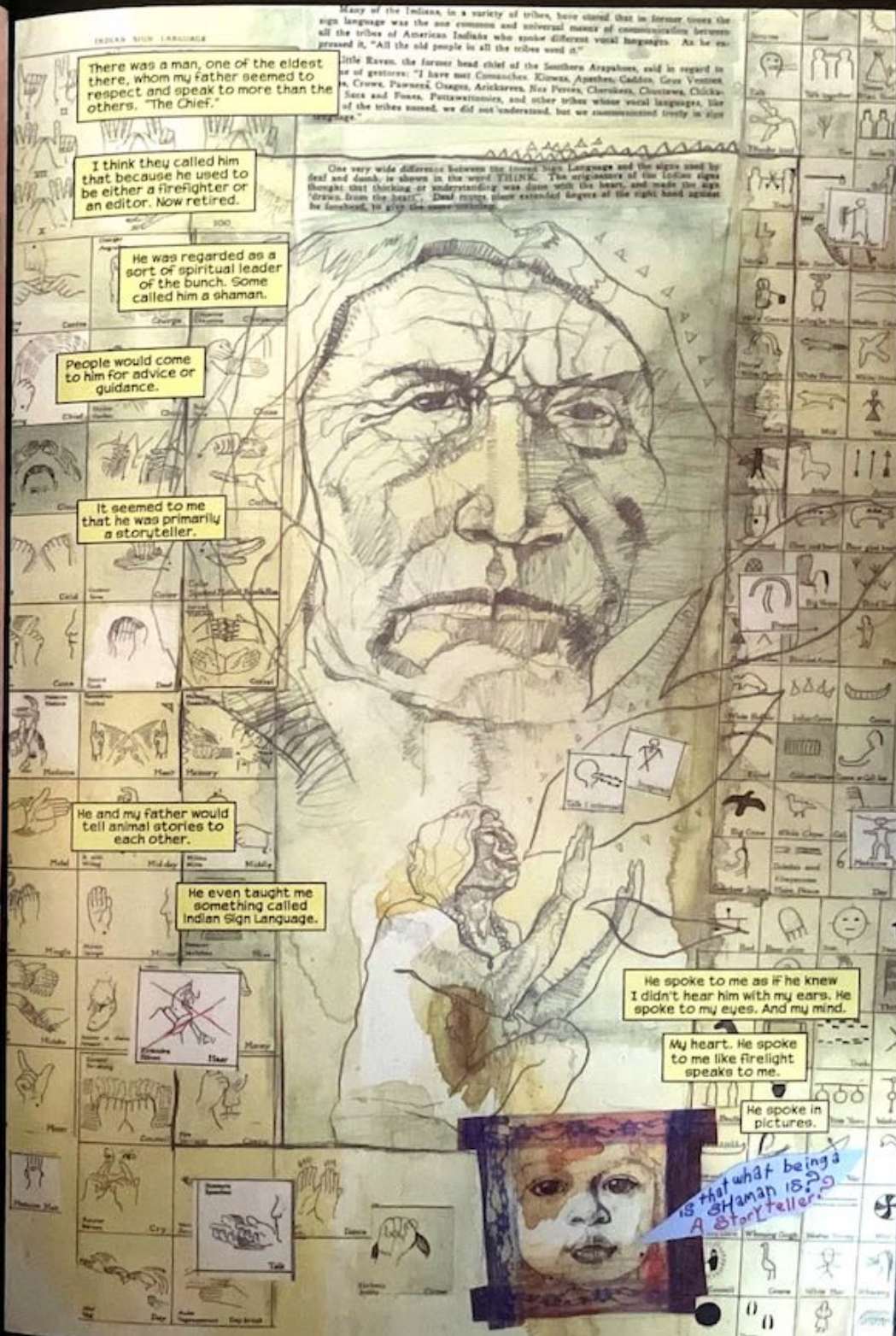
He spoke in pictures.

That's what being a Shaman is, is? A storyteller.

Many of the Indians, in a variety of tribes, have stated that in former times the sign language was the most common and universal manner of communication between all the tribes of American Indians who spoke different vocal languages. As he expressed it, "All the old people in all the tribes used it."

Little Raven, the former head chief of the Southern Arapahoes, said in regard to use of gestures: "I have met Comanches, Kiowas, Apaches, Gadsden, Gros Ventres, Crow, Pawnee, Ojibwa, Arickara, Nez Percé, Chiricahua, Chinook, Chickasaw and Pima, Pottawatomie, and other tribes whose vocal languages, like of the tribes named, we did not understand, but we communicated freely in sign language."

One very wide difference between the Indian Sign Language and the signs used by deaf and dumb is shown in the word THINK. The sign-makers of the Indian signs thought that thinking or understanding was done with the heart, and made the sign "drawn from the heart." Deaf signs show extended fingers of the right hand against the forehead, to give the same meaning.





I am a Storyteller because
I can say things in ways that
others will understand the true
meaning. You are like that.
You see things in ways
others don't.
You are also a Storyteller.
You have many talents.

How do
you know
to be
this?
this kind of Storyteller
I went into
vision.



What's a
Vision Quest?

If we really want to know ourselves,
we must at some point in our lives
connect with a higher wisdom
that knows all about us.
Our weaknesses, our mistakes,
our potentials.

Many Native American
tribes do this through
our meditation
known as a
Vision Quest.

The setting aside of a time and
place, alone in nature, to connect
with the higher power and explore
that which is within.
Somewhere in that space or
place we are questing,
and answers come.

It's an opportunity to know more
about ourselves and our
relationships in
life.



What
sound is
clouds make?

That is the last time we
visit the Rez together.

I remember that the
tribes and the characters in
the legends make me think
of Super Heroes.
The chief tells stories
of power and responsibility.

When I was learning to read
and speak, I learned a lot
from comic books. My first
comic books told me
about quests that tell truth
through metaphor.

On the way home, I'm retelling
the chief's stories to my father.
Now I begin to understand
the ideas behind the
story tellings.

I tell my father that
I will be a storyteller
too.

He
laughs
and says
that I
already am.

But I say that I must learn
my own language to tell my
stories. More than signs,
More than sounds, More
than words.

But I say that I must learn my
own language to tell my stories.

More than signs, more than sounds,
More than words.



Pass on my stories through
my own medium like the comic
book artist. So that you can
understand, even if you
don't hear like me.

Even if you don't
know what sound
clouds make, you
could feel my
stories.

OCHEK

The stories associated with the constellations – the Dog Star, the Sweat Lodge, the Big Bear, and others – are narratively rich, but more than that, they impart sacred teachings. As a boy, the author of this story looked to the sky and gazed upon the Big Dipper, the bright stars against black illustrating a shape, elegantly and clearly. Back then, they were just pretty lights in the sky. As a man, he learned more about his Cree heritage, including what the constellations mean from this perspective.

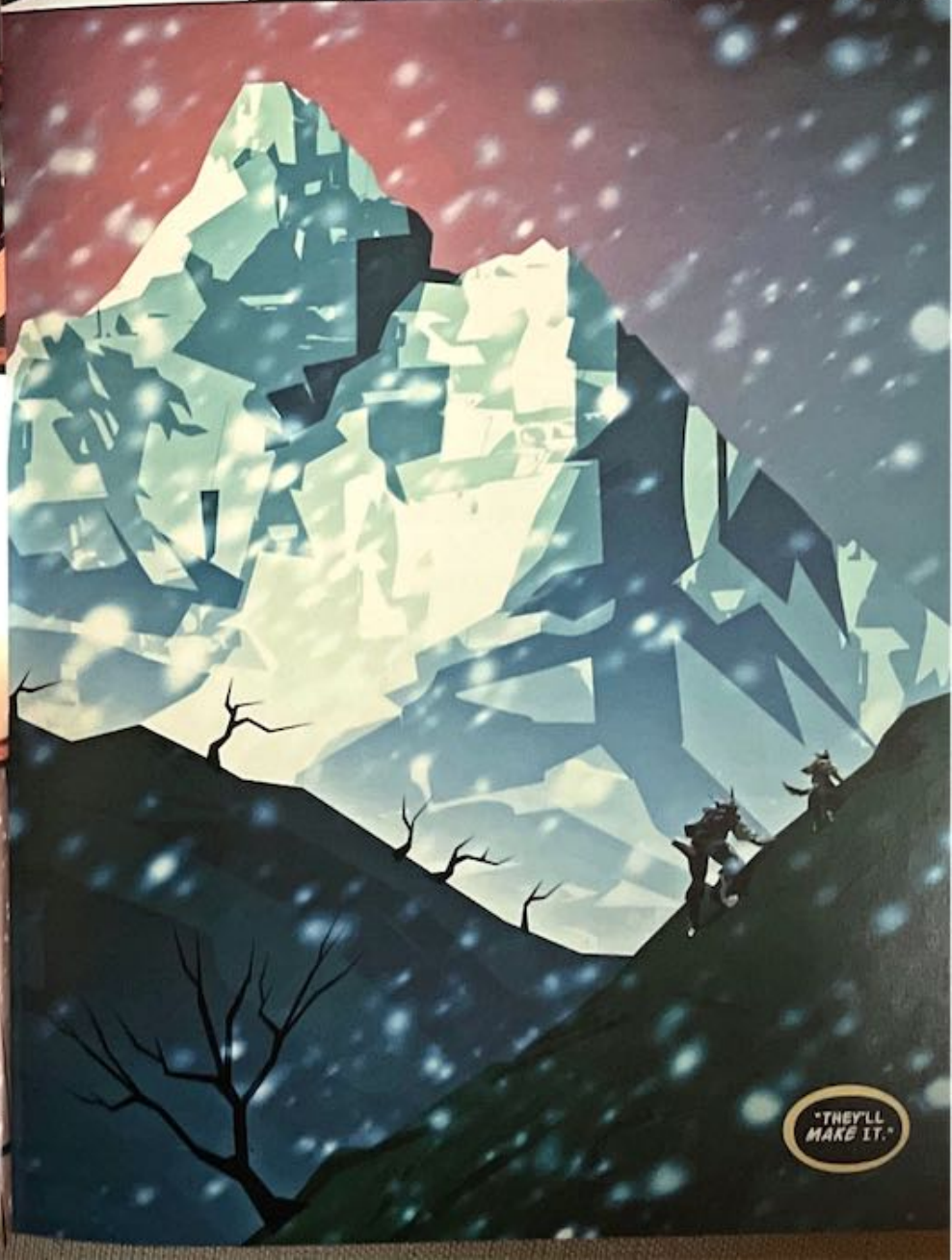
Knowing that what is above is mirrored below, the importance of striving to embody the teachings held within the stars is what the story of Ochek is ultimately about.

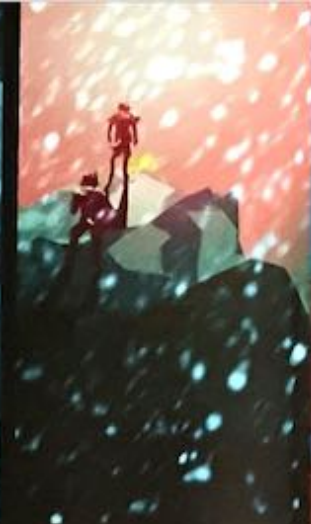
Written by
David Robertson

Illustrated by
Haiwei Hou

22







MY FRIEND...



...THIS IS WHERE OUR JOURNEY ENDS.



CREATOR GIVE US STRENGTH FOR WHAT WE ARE ABOUT TO DO...

...AND PROTECT US FROM HARM.



LOOK!

SUMMER BIRDS!

NO. IT'S NOT ENOUGH.

WE'VE DONE IT!



IT NEEDS TO BE BIGGER.

THE SKY PEOPLE WILL SEE US.



THEN WE'D BEST BE QUICK.



THEY KNOW.



STOP

THIEF

JUST TRY
TO CATCH
ME!

THAT WILL
HAVE TO BE
ENOUGH!

GET AWAY,
LYNK!

OCNEK!

GIVE THIS
TO MY...

...50N.

NO!



THUD



UHHHH...
WHERE
AM I?



NO, NO,
THIS ISN'T
RIGHT!

I MUST GET
HOME TO MY
FAMILY...

...MY SON.

YOU WILL
HAVE A NEW
HOME AMONG
THE STARS
OCHEK.



AND FROM THERE
THE PEOPLE WILL
SEE YOU AND BE
REMINDED OF THE
SACRIFICE YOU
HAVE MADE.

ONE YEAR LATER.

GOODBYE,
MOM.



LYNX AND OCHEK WERE ABLE TO MAKE
THE HOLE BIG ENOUGH TO BRING SIX
MONTHS OF WARM WEATHER.



TO THIS DAY, OCHEK CAN BE
SEEN IN THE NIGHT SKY...

...TODAY, WE KNOW THIS
CONSTELLATION AS THE
BIG DIPPER.

GOODBYE, DAD.



COYOTE AND THE PEBBLES

Coyotes are featured in many North American Indigenous stories, though their actions and meanings vary from community to community.

In some, the coyote is a storyteller and communicator between the people and the ancestors. In others, it is known as a "trickster" creature whose mysterious behaviour and recklessness are lessons to be learned from humans on how not to treat others. In yet another iteration, the coyote is a spirit representing truth, teachings, and creation. In some stories, the coyote is all three versions, and this is one of them. This story focuses on the creatures of the night, who together with the help of the unpredictable coyote, embark on a journey to create the stars in the sky, with unexpected results.

Written by
Dayton Edmonds

Illustrated by
Micah Farritor

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COYOTE AND THE PEBBLES

STORY BY DAYTON EDMONDS ART BY MICAH FARRITOR

WHEN THE MOTHER EARTH WAS
EXTREMELY YOUNG, THINGS
WERE NOT AS THEY ARE NOW.

JUST AS THINGS ARE NOT NOW
AS THEY WILL BE, FOR GROWTH
AND CHANGE ARE CONSTANT.

ONE NIGHT, THE NIGHT CREATURES GATHERED AND CALLED
TO THE GREAT MYSTERY, THE MYSTERY THAT DWELLS
WITHIN US AND AROUND US.

GREAT MYSTERY,
WILL YOU COUNCIL
WITH US?

WHAT IS IT
THAT YOU NEED?



WE NEED
MORE LIGHT.



FROG
IS RIGHT.
THE DAY
CREATURES
HAVE THE
SUN...

FOX THEN CHANGES INTO A WOMAN...



...AND
WHEN THE
SUN IS OUT,
ONE CAN SEE
FOREVER.

EVEN ON
A CLOUDY
DAY, ONE
CAN SEE
A LONG
WAY.



WE HAVE
ONLY THE
MOON.



SOMETIMES IT
SHINES DURING THE
DAY, LEAVING US
WITH NOTHING.

ON THESE
NIGHTS, WE NEED
MORE LIGHT TO
SEE...



AHH... I WANT
YOU TO GO DOWN
TO THE VALLEY, TO
THE RIVER, CREEK,
AND LAKE.



GATHER FOR
ME THE SHINY PEBBLES
THAT YOU FIND IN
THE WATER.

I WANT YOU TO
TAKE THESE PEBBLES
UP THE MOUNTAIN AND
DRAW A PORTRAIT OF
YOURSELF IN THE SKY,
AS HIGH AS YOU
CAN REACH.





COTOTE DESCENDED
INTO THE VALLEY.



FIRST, HE WENT TO
THE RIVER.



OH, THIS
WILL NEVER
BE ENOUGH!



HUM, THIS WILL
NEVER DO! NOT
ENOUGH YET!



ON THE WAY TO THE MOUNTAIN,
THE LAKE SPARKLED.

HE LOOKED DOWN AND
SAW SHINY PEBBLES.



HE PICKED UP
THE PEBBLES AND
DROPPED THEM
INTO HIS SHIRT.



HE TURNED BACK
TO HIS ANIMAL
FORM...



...AND THEN RAN
TO THE CREEK.



WELL, THIS WILL
HAVE TO DO, FOR IT
IS ALL I CAN CARRY!



BUT WHEN HE REACHED
THE MOUNTAIN TOP....

LOOK AT
THIS!

THEY ARE TAKING
UP ALL THE SPACE,
ONLY THINKING
OF THEMSELVES!



DOES NO
ONE REALIZE I
HAVE NOT
STARTED?



SO SELFISH!
RAVEN, DON'T
THEY KNOW THEY
ARE TAKING UP ALL
THE SPACE AND
LEAVING ME
NONE?

SELFISH
INDEED!



COYOTE LOOKED AND
RAN TO THE LEFT, THEN
TO THE RIGHT....

...LEFT AGAIN, THEN RIGHT,
FASTER AND FASTER,
LOOKING FOR A PLACE TO
DRAW HIS PORTRAIT.

UGH!



I'LL TRY
ANOTHER SPOT.
THERE MUST BE
SOME EMPTY SKY
SOMEWHERE!

EACH SPACE GREW
SMALLER AND SMALLER,
UNTIL THERE WAS ONLY
ONE SIZEABLE SPACE LEFT



PERFECT!



KEEPING HIS EYES ON
WHERE HE WANTED TO BE,
AND FORGETTING TO WATCH
WHERE HIS FEET WERE GOING...



...COTOTE TRIPPED, FELL, AND SPILLED HIS PEBBLES FROM HIS POUCH, HAT, AND SHIRT.



OH, NO!



THE PEBBLES SPRANG AROUND, HIGHER AND HIGHER, HERE AND THERE, BUMPING INTO EACH OTHER, UNTIL THEY WERE BUMPING INTO EVERYONE ELSE'S DRAWINGS.



NO, NO, NO.



PEBBLE BUMPED PEBBLE, AND A CHAIN REACTION CAUSED EVERYONE'S ARTWORK TO EXPLODE.



THE NIGHT CREATURES COULD ONLY WATCH AS THEIR PORTRAITS WERE DESTROYED.



WHAT WERE YOU THINKING?

COTOTE, LOOK WHAT YOU'VE DONE TO OUR ARTWORK!

YOU'VE MESSED EVERYTHING UP—AGAIN!



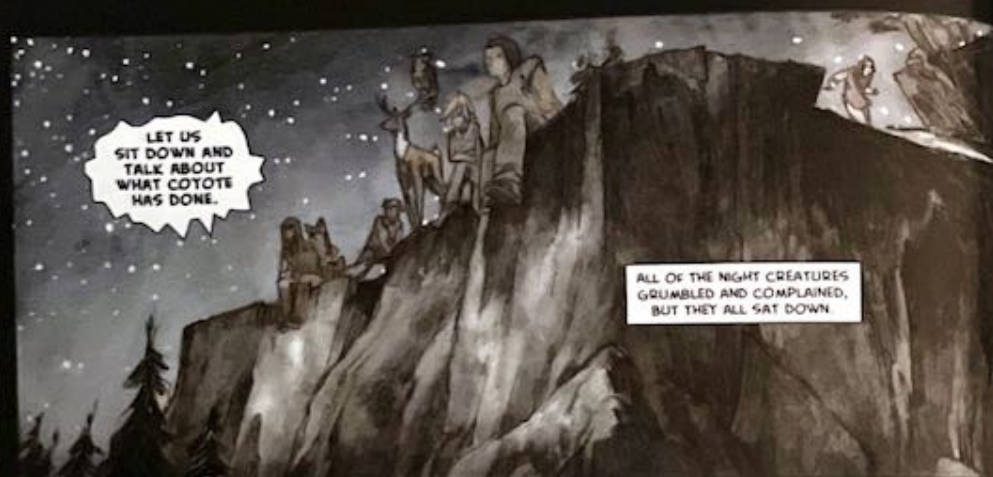
WHAT IS GOING ON?



LOOK! LOOK WHAT COTOTE HAS DONE!



WE WERE DOING AS YOU TOLD US, AND HE HAS COME AND MESSED UP OUR ARTWORK!



LET US
SIT DOWN AND
TALK ABOUT
WHAT COTOTE
HAS DONE.

ALL OF THE NIGHT CREATURES
GRUMBLED AND COMPLAINED,
BUT THEY ALL SAT DOWN.



COTOTE WAS ASHAMED OF WHAT
HAPPENED, AND HE HAD SLIPPED AWAY
BEFORE THE GREAT SPIRIT COUNCILED
AGAIN WITH THE NIGHT CREATURES.



THE ORDER
OF CREATION IS
ALREADY IN
PLACE.

BECAUSE
THE ORDER OF
CREATION IS
ALREADY
HAPPENING.

WE
DON'T
UNDER-
STAND

WHAT? WE
HAVE TO ACCEPT
WHAT COTOTE HAS
DONE? WHY?



WE CANNOT CHANGE
WHAT HAS HAPPENED.

WE CANNOT GO
BACK TO LAST MONTH,
LAST WEEK, OR EVEN
FIVE MINUTES AGO.



HEALING CAN
HAPPEN. BY LOOKING
AT YESTERDAY AND ITS
CONSEQUENCES, ONE
CAN CHANGE
TOMORROW.

BUT
WHAT OF
OUR RUINED
PORTRAITS?



YOU DID
NOT ASK TO DRAW
PORTRAITS. YOU ASKED
ONLY FOR MORE LIGHT,
AND YOU HAVE IT.

WE WILL
ACCEPT COTOTE'S
ACTIONS, BUT WE ARE
STILL ANGRY
WITH HIM.

AAAAARROOOOOO

TONIGHT, YOU MIGHT HEAR
COTOTE HOWLING ACROSS
THE LAKE, IN THE FIELD, OR
SOMEWHERE IN THE DISTANCE.

YOU SEE, THE NIGHT CREATURES
ARE STILL UPSET WITH HIM, AND
WILL NOT LET HIM JOIN ANY OF
THEIR CELEBRATIONS.

KNOW THAT COTOTE IS SPEAKING TO THE
GREAT MYSTERY, ASKING FOR ANOTHER
CHANCE FOR THE NIGHT CREATURES TO
DRAW THEIR PORTRAITS AGAIN.

AND AS YOU LISTEN TO COTOTE, LOOK UP.
LOOK ABOVE THE TREE TOPS, THE
MOUNTAINS, THE CLOUDS, AND MOON.

...AND YOU CAN SEE
THE PEBBLES COTOTE
SCATTERED

WE CALL THESE
PEBBLES...

...STARS.

THE END

THE QALLUPILUK: FORGIVEN

This story comes from the Arctic coastal region, where Inuit know of creatures that inhabit the dark ocean waters. They are said to be attracted to the energies of young members of a community, and seek to capture them if they get too close to the edge of ice floes.

There are so many conflicting accounts of the actual physical form of these creatures - they are rarely seen - that it is believed they have the ability to shift in shape and appearance. Their natural state, however, is one of a formless, dark mass of spines, fins, and ink. This interpretation is captured by our artist here after reading about the close encounter a young Inuk girl has after approaching a crack in the ice.

Written by
Sean and Rachel Qitsualik-Tinsley

Illustrated by
menton3

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FIRST HUNT

The wolf in Algonquin storytelling is often used as a symbol of strength. In this story – set in the Algonquin community of Kitigan Zibi in Northern Quebec – the wolf is representative of the challenges the community faces, and the fear one boy has of the effects of an unsuccessful hunt. The winters are long and severe, and the hunting of deer provided more than just sustenance – also tools and clothing necessary for survival. “First Hunt” touches upon the customs and the respect that is held for life given that continues to this day. This story is also an insight into what the hunt traditionally meant to the Kitigan Zibi Anishinabeg as a people – a necessity that allowed them to continue their own lives in the harsh conditions they faced.

Written by
Jay and Joel Odjick

Illustrated by
Jay Odjick

139

TURTLE ISLAND.

LONG, LONG AGO.

HE HEARS THEM.

SLOW, LABOURED BREATHS
CREEPING THROUGH THE
COLD, HARD DARK.

DEEP AND LOW.

THE GROWLS
OF STOMACHS.

UNMISTAKABLE.

HUNGER GIVEN VOICE.

GIVEN FORM.

BUT DREAMS ARE
NOT REAL...

...OR SO WE ARE TOLD.

ASIBANT?
YOU WERE
DREAMING...

...BUT NOT
PEACEFULLY.

I'M SORRY, BUT THE
OTHER MEN OF THE
HUNTING PARTY...

...NEED
SLEEP TOO.

I KNOW,
FATHER.

NERVOUS
ABOUT YOUR
NEXT HUNT?

YEAH,
THAT MUST
BE IT.

REST, HIS FATHER TELLS HIM.

IN THE MORNING, THE HUNTING PARTY
SETS OUT IN SEARCH OF WAWASHKESHI.

DEER.

THE ANIMAL GIVES THEM
CLOTHING FOR WARMTH.

MATERIALS FROM WHICH TO
CRAFT TOOLS, SNOWSHOES.

WHAT THEY NEED TO
SURVIVE WINTER.

AND WINTER HERE
IS SO VERY LONG...

SO VERY HARSH.

IF THE HUNTING PARTY FAILED...

NO.

THEY WOULD
NOT FAIL.

HOURS PASS.

THE PARTY BREAKS.

THE MEN TALK. AN
ANXIOUS BOY RESTS.

HE CLOSES
HIS EYES.

FOR A MOMENT...

JUST ONE MOMENT.

ESIBAN THINKS OF HIS
FAMILY...HIS PEOPLE.

HE THINKS
OF WINTER.

THE HUNT MUST
NOT FAIL.

HE RUNS.

HOW LONG AND HOW
FAR, HE IS NOT SURE.

SOMETHING
FEELS OFF...

...BUT THERE'S NO
TIME TO WASTE.

THE HEARTBEAT
QUICKENS.

REMEMBER WHAT
YOU WERE TAUGHT.

STAND
STRAIGHT.

DON'T LET YOUR EXCITED
BREATHING THROW OFF
YOUR SHOT.

WAIT.

THIS CAN'T BE...

THIS DEER IS
SO SMALL.

HOW FAR
HAD HE
RUN?

MAYBE SWALLOW HIS PRIDE
AND CALL OUT FOR THE MEN
OF THE HUNTING PARTY.

THEN HE
HEARS THEM.

HE MUST
RETRACE
HIS STEPS...

HOWLING.

WOLVES.

RUN!

NOT READY.

HE STOPS.

HIS HANDS SLIDE FROM
COLD SWEAT AS HE
DRAWS THE BOWSTRING.

BEHIND THE
SHOULDER.

A LITTLE LOW.

TOO FAR FORWARD
OR TOO FAR BACK...

IS NOT A
KILL.

JUST LIKE FATHER
SHOWED YOU.

BREATHE.

LET IT
OUT.

RELAX.

THE ARROW
FINDS HIS MARK.

HE KNOWS
THIS TO BE SO.

THE BOY
THINKS TO
PURSUE.

NO.

IF CHASED, ADRENALINE WILL
KEEP IT RUNNING FOR HOURS.

THE PINK, FROTHY
SPOOR TELLS HIM
HE WAS CORRECT.

A LONG HIT. THIS
DEER WILL NOT
GO FAR.

ESIBAN ADMIRES
HIS KILL.

PRIDE?

SURPRISE?

OR WERE THESE WOLVES
JUST THAT QUIET?

DID THEY CAUSE HIS
ATTENTION TO SLIP?

THE HUNT
MUST BE
SUCCESSFUL.

YOU GAZE INTO
THE EYES OF
THE ABYSS.

AND THE ABYSS
LOOKS BACK
INTO YOU.

IF CHASED, ADRENALINE WILL
KEEP IT RUNNING FOR HOURS.

THE PINK, FROTHY
SPOOR TELLS HIM
HE WAS CORRECT.

A LONG HIT. THIS
DEER WILL NOT
GO FAR.

SOMETIMES YOU FIND WHAT
YOU'RE LOOKING FOR.

SOMETIMES IT
FINDS YOU.

ESIBAN!
THERE
YOU ARE!

WE THOUGHT
YOU HAD
VANISHED!

WOW!

LOOK
AT THE
SIZE

THE HUNTERS LAY TOBACCO,
A MESSAGE TO BE HEARD BY
THE CREATOR, OF RESPECT
AND APPRECIATION.

LIFE WILL CONTINUE
BECAUSE OF THE LIFE
GIVEN.

THE PARTY MAKES ITS WAY BACK.

ESIBAN HEARS THEM - HIS
PEOPLE ANTICIPATING THE
RETURN OF THE HUNTERS.

SON, WHAT
IS WRONG?

THE
HUNT WAS
SUCCESSFUL!
YOURS WAS
THE BIGGEST
BUCK!

NOT ONCE
MORE HE IS
TROUBLED.

THE WOLVES.
WHY DID THEY
NOT ATTACK
ME?

I'M THAT
SMALL DEER
TO THEM.
AREN'T I?

OR MAYBE THE
WOLF LOOKED AT
YOUR EYES...
...AND SAW
HIMSELF IN
THEM.

A HUNTER.

A HUNTER.

NOT
VANISHED,
NO.

BUT NOT THE SAME.

COPPER HEART

With families being taken apart due to the need to seek work in the destructive logging industry, we find this story taking place in 1905 near a copper mine in the Upper Peninsula of Michigan. Copper mining has stripped the landscape of this precious metal that is a sacred natural resource, often used for helping to connect with the spirits by the Anishinaabeg. Copper serves another purpose in this region, however – making connections with the resourceful and mischievous Memegwesiwag, who revere copper as an important part of their technology, and often trade it with the Anishinaabeg for medicine. But the Memegwesiwag are not easily approached, and only reveal themselves to one that is pure of heart. This story is about two young siblings – one already pure, and one who needs to be shown the way.

Written by
Elizabeth LaPensée

Illustrated by
Claude St. Aubin

Colours by
Andy Stanleigh

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When we were done working at the sugar camp as Winter turned to spring, my little sister and I would go to the Ontonagon River a long ways from the camp where we lived.

I was always getting into trouble at the sugar camp when I was young...

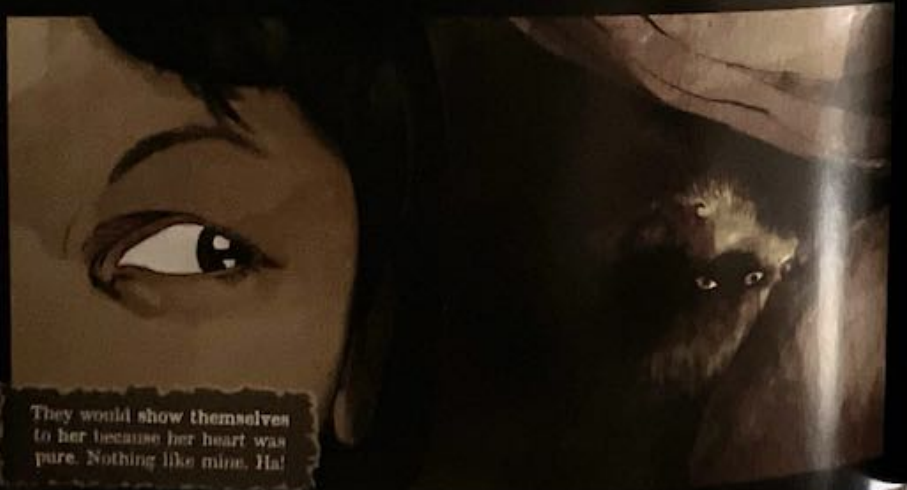
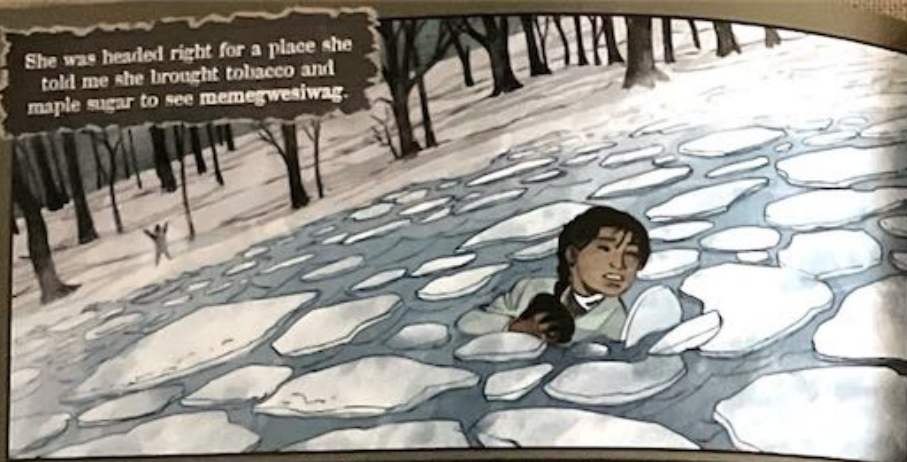
...and when it wasn't enough fun, I started looking for trouble at the copper mine.

YOU SHOULDN'T HAVE! THE MINERS WILL TAKE YOU AWAY FOR TAKING THOSE!

YOU WORRY TOO MUCH. NO ONE WILL FIND OUT.

She was so determined, risking herself in that cold to make sure no one tracked that missing copper to me.

She was headed right for a place she told me she brought tobacco and maple sugar to see memegwesiwag.



They would show themselves to her because her heart was pure. Nothing like mine. Ha!

That night, she fell sick.



She was in that water far too long.



WHY DID YOU DO THAT?

MEMEGWESIWAG LIKE COPPER.



THEY AREN'T EVEN REAL.

THEN HOW COME I SEE THEM?

AND ANYWAY I DID IT SO YOU WON'T GET INTO TROUBLE



Before the men were all away logging or gone for good, one old man who was around the age I am now told me how he got medicine from memegwesiwag.



It was a risk to sneak more copper for an offering so soon after some went missing.

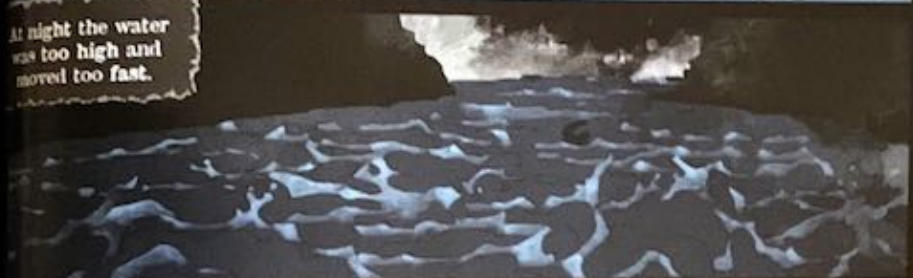


But no more of a risk than my sister took to protect me.



Memegwewag were generous
because of the copper I carried...

...and for the wellbeing
of my sister, who could
see them.



At night the water
was too high and
moved too fast.



I was lost...

...until I heard their
voices again, like the
sound of dragonflies.





Since then we always knew
where to go for medicine
when we were in need, and
that got us by...



...to continue and keep
living the stories.

Moonshot

by Buffy Sainte-Marie

Off into outer space you go my friends
we wish you bon voyage
and when you get there we will welcome you again
and still you'll wonder at it all
see all the wonders that you leave behind
the wonders humble people own
I know a boy from a tribe so primitive
he can call me up without no telephone
see all the wonders that you leave behind
enshrined in some great hourglass
the noble tongues, the noble languages
entombed in some great english class
off into outer space you go my friends
we wish you bon voyage
and when you get there we will welcome you again
and still you'll wonder at it all

An anthropologist he wrote a book
he called it "myths of heaven"
he's disappeared, his wife is all distraught
an angel came and got him
his hair was light, his eyes were love, his words were true,
his eyes were lapis lazuli
he spoke in a language oh so primitive
that he made sense to me
off into outer space you go my friends
we wish you bon voyage
and when you get there we will welcome you again
and still you'll wonder at it all

Buffy Sainte-Marie is a Cree Canadian born award-winning singer, songwriter, multi-media artist, philanthropist, and humanitarian with over 50 years in the spotlight. She has toured across the globe and earned acclaim and recognition in many countries, earning awards such as the Charles de Gaulle Award (France), the Sistine Award (Italy), a British Academy of Film & Television Arts (BAFTA) Award, and two medals from Queen Elizabeth II. She has earned Honorary Doctorate degrees from universities and colleges across North America, as well as a host of awards from the biggest organizations in the industry, including an Oscar, a JUNO, a Golden Globe, a Gemini, the Screen Actors Guild Lifetime Achievement Award, and the American Indian College Fund Lifetime Achievement Award. Buffy has also been inducted into the JUNO Hall of Fame, has a star on Canada's Walk of Fame, and is an Officer of the Order of Canada, Canada's highest award recognising outstanding achievement, dedication to the community, and service to the nation in the enrichment of the lives of others.

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AFTERWORD

In 2014 AH Comics published a collection of ancient folk tales and myths from Jewish culture, retold in comic book format. Something I learned from working with the creators who contributed to the *Jewish Comix Anthology* was that they were more than happy to have those "historical" tales embellished in various – and often humorous – ways.

The stories that came from Jewish history began in the oral tradition – in ancient Hebrew – told and retold over thousands of years, interpreted and re-interpreted with every generation that kept the tradition of storytelling alive, in many different languages in many parts of the Earth.

Producing the *Jewish Comix Anthology* was such a great opportunity to learn more about another culture, and such a positive experience, that I immediately tried to think of what kind of collection AH Comics could do next. I had studied Haida art in the past, and was even part of a commission project for a Vancouver tourism company creating Haida-style artwork for garments and textiles. With my very limited knowledge, could AH Comics put together a collection of comics and art based on Indigenous culture? "We'll see," I said to a friend. "It would be great visually, but it's not something I'm familiar enough with. I wouldn't do it myself."

A few months after the *Anthology* came out, I was at a beautiful wedding. It was a non-denominational ceremony (this may or may not be important in a second) and the bride and groom had close friends of Indigenous heritage who performed a traditional blessing. This blessing was spoken in Hebrew.

This was the moment that created *MOONSHOT*.

I got to know the couple after the wedding; this gracious couple, Peta – traditional name "Tayaliti" – and Gerard – traditional name "Abouyou" – are from the Karina and Taino/Arawak Nations. Their family members are also wum pum carriers of the Grand River Six Nations, and Peta has Jewish heritage. I learned they are also extremely creative as artists, musicians, and performers, traits my own family shares. While they identify and share a history with several communities, there is something from their collective backgrounds they, and we, all share in common: the love of stories.

For me personally, and especially after having met Gerard and Peta, I felt that Indigenous storytelling had similarities to the culture I grew up with. Both were based on truths about the world and the ways it can be affected, from the people who live in it, and from other aspects of life, natural and supernatural. In this way, stories were meant to teach, to guide, to give understanding about our people, our communities, and the world we are proud – and respectful – to inhabit.

Creating *MOONSHOT* served as a amazing opportunity to learn more about Indigenous storytelling – and the tellers – than I could ever have if I had not gone through this process. Unlike the creators of the *Jewish Comix Anthology*, who enjoy a bit of embellishment and exaggeration, it's important to identify that Indigenous storytellers are protective of their stories in keeping with tradition, and speaking to an outsider (that's me) who is asking to publish an existing story in a collection that they have never seen or vetted themselves understandably caused some hesitation.

To them, this is not entertainment - this is history. The strength of Indigenous stories is something incredible. This is why it was necessary to get permission from Elders in the communities in which the creators in the book are from.

The stories from Indigenous culture in North America may not be what contemporary Western audiences expect, with clear good and evil characters following a beginning-middle-end. A few that are included in *MOONSHOT* are more akin to vignettes; moments in time.

But this is not "different" from the way contemporary Western audiences view stories - quite the opposite, in fact. This is the way stories were told from the beginning of time, including right here on this continent. "Let me tell you about the time..." fits more into this style of storytelling than any other.

Now we jump back to the future - we're back at the wedding, and The Moment has just occurred. After seeing the ceremony performed by Gerard and Peta, the seed of what would become *MOONSHOT* took sprout.

And here we are.

During production of the book with the editor, we had the opportunity to connect with fantastic Indigenous writers and artists who, due to circumstances beyond anyone's control, were unable to contribute to Volume 1 (though they all will be available for Volume 2). It was because of this change in roster, coupled with a bit of a shuffle in content, that we ended up with 13 stories. Perhaps this was also serendipity.

According to Elizabeth LaPensée, Ph.D., "Many Native Americans share the knowledge of the thirteen moons on a turtle's back. There are thirteen large

segments which represent the thirteen moons which make up the lunar year. Every group of Native Americans has names for the thirteen moons and there are stories to go with each new moon."

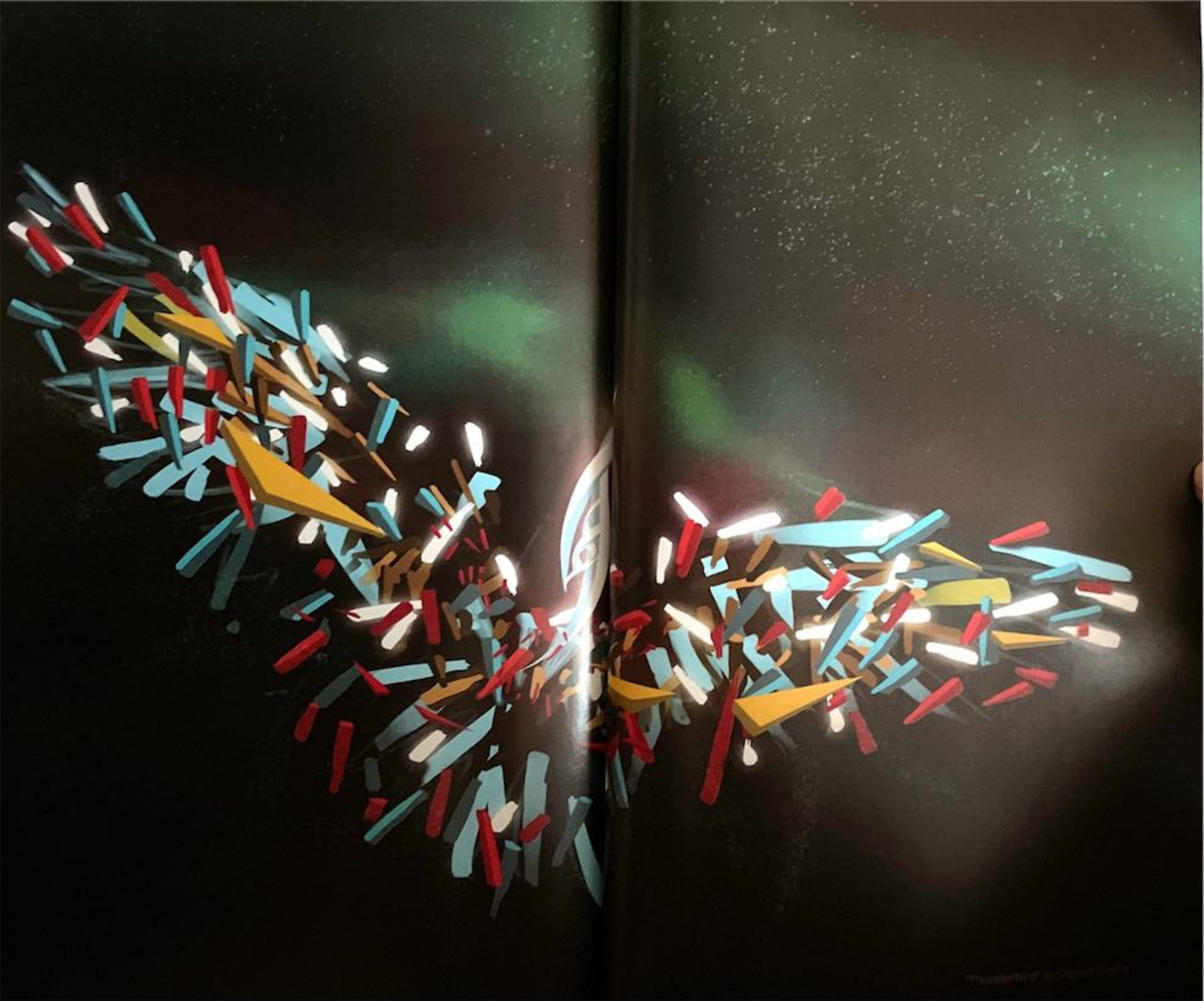
These stories - the ones in this book, and many, many others - are what make Indigenous people what they are. Now, then, and ahead. Whether they are told orally, through music, song or dance, in traditional visual format or reimagined as a fantastic vision of the future - at their core, their stories are as strong as they ever could be.

Within the various communities we were honoured to learn from, there are a few individuals who I'd like to personally thank. Thank you to Michael and Beth for your knowledge and inspiration. Thank you, Claude, who almost didn't make it, but who proved to be the most enigmatic, most gracious, and kindest creator this side of the universe. It was truly an honour to be trusted with your art.

From my own corner of the universe, a special thank you to Marc, Kerry, Sarah, and Beth (again) for their prompt and professional proofing proficiency on this publication. Lastly, thank you, reader.

Andy Stanleigh
President, Alternate History Comics Inc.







BIOGRAPHIES (alphabetical by first name)

Adam Gorham

Adam is a comic book illustrator from Mississauga, Ontario. Adam's career began with the epic three-part graphic novel series *Teuton*, written by Toronto radio personality Fearless Fred Kennedy. From there, Adam has worked on *X-Files*, the *TMNT/Ghostbusters* crossover, *Zero*, *Monstrosity*, *Kill Shakespeare*, and *Dawn of the Planet of the Apes*; was a contributing artist to two stories in the *Jewish Comix Anthology*; and was the cover artist for the popular *Adventure Time: Marceline Gone Adrift* and *BubbleGun* books.

Arigon Starr

Arigon is an enrolled member of the Kickapoo Tribe of Oklahoma. She is based in Los Angeles, California, and is an award-winning musician, songwriter, actor, and playwright, and the creator of the *Super Indian* comic book. She has been awarded two First Americans in the Arts Awards, the Maverick Award from the Los Angeles Women's Theater Project, and a Wordcraft Circle of Native Writers Award. Arigon is also a founder of the Indigenous Narratives Collective, a group of Native American comic creators.

Claude St. Aubin

Claude was born to a French Canadian family in Quebec, but began his illustrious comics career in Winnipeg. He is a 2010 Joe Shuster Award-winning illustrator, and has been inducted into the Canadian Comic Book Hall of Fame. He has worked on many popular titles, including *R.E.B.E.L.S.*, *Justice League of America*, *Green Lantern*, *Aquaman*, the cult favourite *Mars Attacks The Savage Dragon*, *The Loxleys*, and most recently *Action Comics*, *Green Arrow*, and the *War of 1812*, which won the 2014 Alberta Book of the Year Publishing Award.

Andy Starnight

Andy is an author, illustrator, and fine artist working out of Oakville, Ontario, whose paintings have been licensed by reproduction houses across Canada. He is the writer and artist for the Association of Arts and Social Change Canadian Publishing Award-nominated graphic novel *Hobson's Gate*, which was also nominated for an AASC People's Choice Award. Andy also illustrated the 2011 graphic novel *Titan: An Alternate History*, named "The Best in New Graphic Novels" by the *National Post*.

Ben Shannon

Ben is a Toronto-based graphic artist, illustrator, and animator working for print, TV, film, and online. His clients include Marvel, DC Comics, *National Geographic*, *Rolling Stone*, the *Globe & Mail*, the *National Post*, the *Wall Street Journal*, Nike, Universal Music, Global, Rogers, CBC, and more. He was the winner of the 2008 ADCC interactive Design Award and the Applied Arts Award for Illustration Excellence in 1998. As well, Ben's animation was nominated for a Canadian Screen Award in 2014.

David Cutler

David is a Newfoundland-born artist based in Toronto, Canada. He is a member of the Qalipu Miikmaq First Nation and studied illustration for sequential art at Max the Mutt Animation School. David is a special guest artist at national shows and events, and his comic book work has appeared in various magazines and book publications, including the titles *Robyn Hood* and *Wonderland* from Zenescope Entertainment, *Hacktivist* from Archaia Press, and *Adventure Time* from Boom Studios, among others.

David Mack

David is the New York Times bestselling author of the *Kabuki* graphic novels, as well as a writer and artist for *The Shy Creatures* and Marvel's *Daredevil*. He is the co-creator of the Echo character, featured in the "Vision Quest" vignette presented as the first story in this book. David has also worked on *Alias*, *New Avengers*, *Green Arrow*, *Justice League of America*, *Swamp Thing*, *Ms. Marvel*, and more. His nominations and awards include the International Eagle Award, the Harvey Award, the Kirby Award, and the prestigious Eisner Award.

Dayton Edmonds

Dayton is an artist, author, and storyteller of the Caddo Nation. He is also a retired missionary, serving for 25 years as a professional community developer in Southern Oregon and North Central Washington. He studied music education in Jacksonville, Texas, and theatre and art education in Ashland, Oregon. Dayton has also studied the lessons of nature as his grandparents taught him, and learned his philosophy from the inherited trials, wisdom, and humour of Native peoples.

Fred Pashe

Fred is an illustrator, painter, and 3D artist from Long Plain/Dakota Tipi First Nation bands, Canada. His artwork can be seen in the graphic novel *SpiritWolf: Birth of a Legend*, and he has done character modelling and artwork for games, books, and animation such as *Lord of the Rings: WITN*, *Spiderman*, *Ascend: Hand of Kul*, and *Project Spark*. Fred is also the winner of the Peace Hills Trust Native Art Contest Award (1995).

David Alexander Robertson

David, of Irish, Scottish, and Cree heritage, is a graphic novelist and writer. He has created several bestselling publications, including the *7 Generations* series, the *Tales from Big Spirit* series, and *Betty: The Helen Betty Osborne Story*. He has been featured in *CV2* and *Prairie Fire*, and he has made appearances on APTN, CTV, and CBC. David's work has been reviewed in many national publications, and he is a four-time 2015 Manitoba Book Awards nominee.

Elizabeth LaPensée, Ph.D.

Elizabeth LaPensée, Ph.D., is an Anishinaabe, Métis, and Irish designer, writer, and researcher whose focus is Indigenous game development. Her design, writing, and art are informed by cultural values and teachings. She has written several popular comic book titles, including *The West Was Lost*, winner of the Aboriginal Peoples Television Network's Comic Creation Nation Contest.

George Freeman

George is a Canadian comic book penciller, inker, and colourist. His illustrating career began with the popular Canadian publication *Captain Canuck*. He has subsequently worked on many of the big comic book titles from DC and Marvel, including *Batman*, *Green Lantern*, *Aquaman*, *Jack of Hearts*, and *The Avengers*. He was a 1996 Eisner Awards nominee for Best Colourist, and in 2010 was inducted into the Canadian Comic Book Creator Hall of Fame.

Gregory Chomichuk

GMB Chomichuk is an author, teacher, mixed-media artist, and proud Winnipegger. His work has appeared in shows, film, print, and television, earning him a long list of awards, including the Manitoba Book Award for Best Illustrated Book for *The Imagination Manifesto*. The graphic novel *Raygun Gothic* has been nominated for both Canada's Best Graphic Novel and Best Illustrator by the Canadian Science Fiction & Fantasy Association, and 2014's *Cassie and Tonk* has been nominated for a Manitoba Book Award.

Ian Ross

Ian is a Métis playwright currently living and working in Winnipeg, Manitoba. He is best known as the creator of *FareWel*, a play that earned him the James Buller award for Playwright and the Governor General's Award for English Drama in 1997, making him the first Métis to ever receive this award. He has written for theatre, film, television, and radio, including the stories *Heart of a Distant Tribe*, *Bereav'd of Light*, and *An Illustrated History of the Anishinabe*.

Jeffrey Veregge

Jeffrey is an award-winning artist and illustrator of the Port Gamble S'Klallam Tribe, also with both Suquamish and Duwamish tribal ancestry. His work in comics includes *G.I. Joe*, *Transformers*, *Judge Dredd*, and more. He consciously blends a Native perspective with his visual art, which has led him to being named one of the Top 60 Masters of Contemporary Art of 2013 from ArtTour International, New York, NY, as well as creating one of the Top 100 Comic Book Covers of 2014 as recognized by IGN.

Haiwei Hou

Haiwei is a Vancouver-based painter, illustrator, animator, character artist, and conceptual artist. She has worked all over the world, from California to China, and her work can be seen in magazines, television, film, books, and games. Haiwei has worked on high-profile projects for Nelvana Animation, Nickelodeon, EA Games, and Sideshow Collectibles, designing figures of Iron Man, the Dark Knight, The Hulk, and more. Her animated film, *Vernal Equinox*, has won numerous awards and has been screened across the globe.

Jay & Joel Odjick

Proudly hailing from the Kitigan Zibi Anishinabeg community, these brothers have a collective experience with a broad range. Jay is an author, artist, and producer best known for his creation *Kagagi*, a graphic novel and television series broadcast on APTN. *Kagagi* is one of the first Canadian-produced and broadcast superhero television series in history. Joel makes his comics debut with "First Hunt," using his vast knowledge as an avid hunter, outdoorsman, and competitive shooter.

Jeremy D. Mohler

Jeremy is a painter and illustrator whose art can be seen in titles such as *Teenage Mutant Ninja Turtles*, *The Mortal Instruments: City of Bones*, IDW's *Shadow Show*, and several titles for Marvel. He also regularly works closely with Inhabit Media, illustrating never-before-seen stories that are handed down by Inuit storytellers in the oral tradition, helping to bring them to life in the visual medium. Jeremy had the honour of art directing and creating custom art for the Old Bent's Fort project in the Colorado History Museum.

menton3

As an award-winning American painter, illustrator, and comic book artist currently living in Chicago, menton3 (Menton J. Matthews III) has created work for Image Comics and IDW, most notably on the hugely successful *MONOCYTE* series, as well as *Memory Collectors*, *X-Files*, *Zombies vs. Robots*, *Crawl to Me*, *Silent Hill*, and *Three Feathers*. His fine art paintings have been shown in prominent galleries, including La Luz De Jesus, Strychnin Gallery, COPRO Gallery, and Last Rites Gallery.

Michael Sheyahshe

A member of the Caddo Nation of Oklahoma, Michael has written for *Illusions*, *Games for Windows: The Official Magazine*, and *Native Peoples*. He is a Gates Millennium Scholar, a Ronald E. McNair Scholar, and a recipient of the Smithsonian Institution's Native American Award. He has taken readers on an in-depth look into the world of comics through *Native Americans in Comic Books*, and one of his comic book character creations, Dark Owl, was featured in the Indigenous Narratives Collective (INC)'s popular *INC Universe Issue #0*.

Lovern Kindzierski

Lovern is an illustrator, artist, author, and colourist recognized by the Comic Buyer's Guide as one of comics' most influential colourists of all time. He has won Eisner and Harvey awards throughout his career, working for every major comic book publisher, including DC, Marvel, Dark Horse, and more. The titles that he has worked on include, among many others, *X-Men*, *Wolverine*, *Incredible Hulk*, *Thor*, and *Spiderman*. As an author, his work on *Tarzan* earned him a nomination for Best Writer at the 1997 Harvey Awards.

Micah Farritor

Micah is an artist, colourist, and traditional media illustrator who has worked with READ Magazine, IDW, and more. He has created work for popular titles such as *Sleepy Hollow*, *Spoon River*, *War of the Worlds*, *White Picket Fences*, *Strange Girl*, and *The Wind Raider*. Micah was also a contributing artist for Science Fiction Classics and the pre-war narrative collection *Postcards: True Stories That Never Happened*.

Nicholas Burns

Nicholas is an author, storyboard artist, award-winning fine artist, and filmmaker. In the 1980s, while in Rankin Inlet, NWT (now Nunavut), he wrote and drew *Arctic Comics*, *Super Shamou*, *True North*, and several other educational comics for federal and territorial agencies. He also helped form, and chaired, the community's first library board. In the 1990s he contributed comic art to Sunburn, has written for Kitchen Sink, Metal Hurlant, and DC Comics, and storyboarded a long list of feature films, including *Curse of Chucky* and *The Lookout*.

Peter Dawes

Peter is an artist and expert colourist who has been in the industry for over 25 years. He has coloured for most major publishers, including Marvel, DC, Dark Horse, Image, Topps, IDW, and Owl magazine. His colours have adorned the pages of many comic books, including *Superman*, *Batman*, *Avengers*, *G.I. Joe*, *Conan*, and *Star Wars*, and he had the honour of authoring and designing a story for *Captain Canuck*. Along with colouring, his skills include digital inking and archival restoration on projects like Will Eisner's *The Spirit*.

Richard Van Camp

A member of the Dogrib (Tlicho) Nation from Fort Smith, NWT, Canada, Richard is an internationally renowned, award-winning storyteller and bestselling author. His comic book and graphic novel work includes *Path of the Warrior*, *Kiss Me Deadly*, *Three Feathers*, and *The Blue Raven*. Richard has won over a dozen awards, both nationally and internationally, including the Canadian Authors Association Air Canada Award and the Jugendliteraturpreis Award – the highest award for a translation awarded by the German government.

Stephen Gladue

Originally from the Fishing Lake Métis Settlement, Alberta, Stephen is a Métis illustrator, painter, and animator now working in Vancouver, Canada. His work has been displayed in print, television, fashion, and film. He was a special guest filmmaker at the inaugural Vancouver Indigenous Media Arts Festival (VIMAF), chosen for his outstanding work in film and animation within the Aboriginal community. He is the Lead Artist on the animated *Amy's Mythic Mornings*, and his animated shorts can be seen on APTN's "Nehiyawetan" series.

Tony Romito

Tony is an author, designer, and storyteller in Iqaluit, Nunavut. He was one of three individuals who launched the Nunavut Bilingual Education Society in 2003, which produces educational resources for schools throughout the North. *Siku*, which was written for his children, is meant to inspire Inuit youth to create their own characters and continue the tradition of storytelling in order to promote pride in their culture, in their history, and in their future.

Sean & Rachel Qitsualik Tinsley

Rachel was born and raised in the traditional Inuit culture of the late 1950s, and has published hundreds of articles on Inuit culture and folklore. She was also a contributing author on *Ring of Ice*, *Our Story*, *America is Indian Country* and *Canada in 2020*. Sean is an award-winning writer of Scottish-Mohawk ancestry. Most notably he has won an award for his story *Green Angel*, appearing in Volume XXI of *Galaxy Press's Writers of the Future* series – the third most esteemed prize for science-fiction in the world.

Todd Houseman

Todd is a Cree author, actor, and improviser from Edmonton, Alberta. He is also an Aboriginal interpreter, working at Fort Edmonton Park, where he shares knowledge of his Cree ancestry. In his free time he works as a facilitator for an Aboriginal-centred community building program called Journeys, as well as teaching improv at Boyle Street Education Centre through Rapid Fire Theatre. He can be seen in the APTN television series *Delmer & Marta*.



"Thunder Eagle" artwork by Fred Pashe
based on the character created by Jon Proudstar